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**Special Exhibition of Japanese Screens
by Three Artists of the Kano
School—Yeitoku, Sanraku,
and Sansetsu**

DURING the fifteenth century, the art of painting in Japan was subjected to the influence of a strong revival of Chinese teaching, and among the schools which flourished under this influence none was perhaps more important — none certainly more far-reaching and persistent — than the Kano School, which, through a line of brilliant artists, has handed down its great traditions to many painters of the present day.

influence, and that of Sanraku, it was developed with ever-increasing favor.

The Museum is fortunate enough to possess many examples, eight hundred and seventy in all, of the best work produced by the artists of the Kano School, and, in an effort to show as compactly as possible the variety and excellence of the art produced by the Kano painters, examples of the work of three nearly related men, exhibiting either or both of the styles above indicated, have been chosen. Of these men, Yeitoku (1545–1592) was the eldest son of Shoyei, and a pupil of his grandfather, Motonobu; Sanraku (1559–1635), one of the most original and brilliant of his



Plate 1. Tiger. By Kano Yeitoku

The first master of this school, a member of the great Fujiwara family, was Kano Masanobu (circa 1424–1520), an accomplished man whose work shows the powerful influence of Oguri Sotan and Sesshu, though it is by no means without great originality as well; but it was to the genius of Masanobu's son, Kano Motonobu (1477–1559), that the school really owed its universal recognition and permanent foundation. After Motonobu, the academy was represented by a succession of talented artists, among whom Utanosuke, Shoyei, Yeitoku, Sanraku, Sansetsu, the great Tanyu, Naonobu and Yasunobu, To-un and Tsunenobu may be recalled as the most distinguished.

The paintings produced by these masters may be divided, as to style, into two distinct groups: the first characterized by apparent swiftness of execution and obvious simplicity of method and material, the results being usually achieved in monochrome; the second by intricacy of design, richness of color, and pronounced decorative effect. The first mentioned style, of which Sesshu was the preëminent master and Tanyu the most extravagant exponent, was practised by all the Kanos; the second, more elaborate style, was not in vogue among the early painters of the academy, and did not assume much importance before the time of Yeitoku, under whose

school, was a pupil of Yeitoku, whose son-in-law he subsequently became; and Sansetsu (1592–1654), a pupil and son-in-law of Sanraku, was a man of great talent. Thus it is to be hoped that a study of the paintings shown in the present Special Exhibition may be rewarded by an appreciation and enjoyment of what the Kano School of painting has contributed not only to the art of Japan, but also to the artistic wealth of mankind.

PAINTINGS BY YEITOKU

Chosen from among five in the possession of the Museum.

1. Dragon and Tiger. Pair of six-fold screens; ink monochrome. (See plate 1.)

2. The Chinese Emperor Taiso, of the Tang Dynasty, receiving tribute from his subjects of different countries. Pair of six-fold screens; full color and gold. (See plate 2.)

PAINTINGS BY SANRAKU

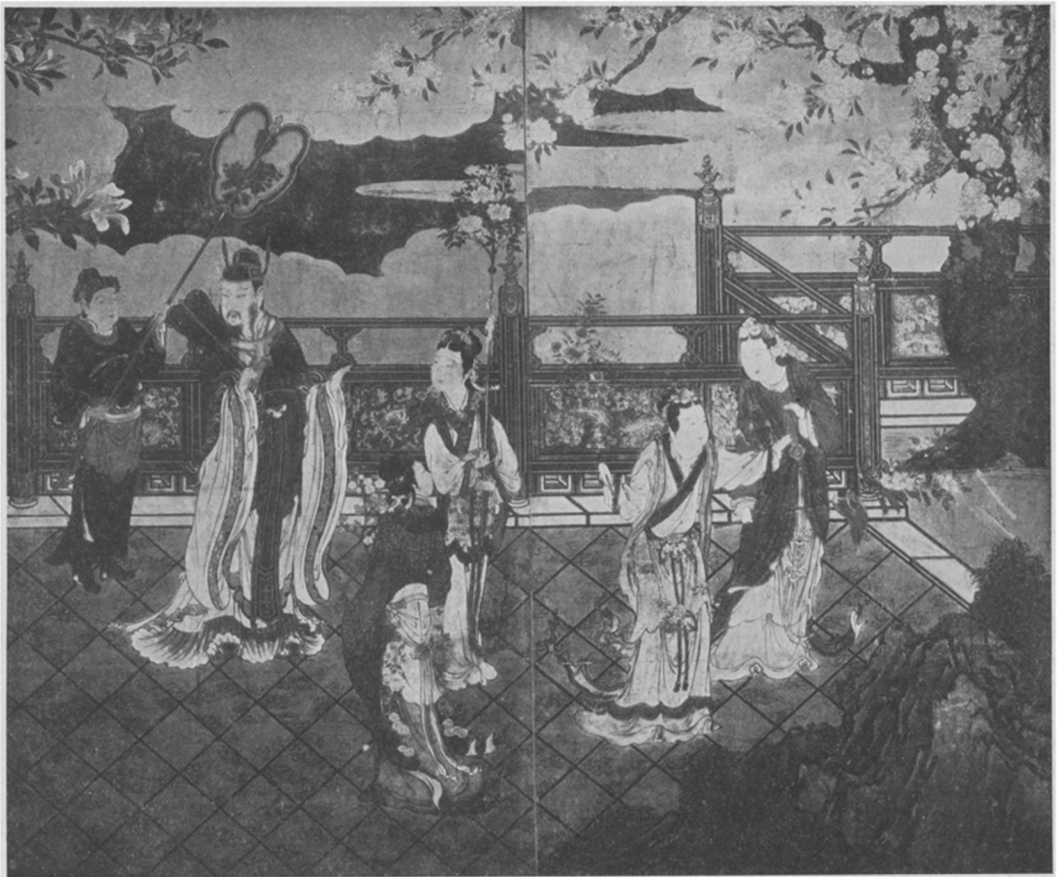
Chosen from among eight in the possession of the Museum.

1. Falcons. Six-fold screen; ink.

2. The Chinese Emperor Kiso, of the Sung Dynasty, in his garden; and the Chinese Emperor



Plate 2. The Emperor Taiso receiving Tribute. By Kano Yeitoku



*Plate 3. The Emperor Ming Hwang (Genso) and the "Battle of Flowers"
Attributed to Kano Sanraku*



Plate 4. Chinese Winter Landscape. By Kano Sansetsu

Ming Hwang (Genso), of the Tang Dynasty, accompanied by his Queen Yang Kwei-fei, beating a drum and singing to awake the flowers and make them blossom before their time. Pair of six-fold screens; full color and gold.

3. The Chinese Emperor Ming Hwang (Genso) and the "Battle of Flowers." Two-fold screen; full color and gold. (See plate 3.)

4. A Lady. Silk kakemono; full color.

PAINTINGS BY SANSETSU

Chosen from among eighteen in the possession of the Museum.

1. The Chinese Philosopher Lao-tze, guided to his home by Kwanin; and Sei-wobo, waiting on the King Bokuwo. Pair of six-fold screens; ink.

2. A Dragon. Paper kakemono; ink monochrome.

3. Fowls. Paper kakemono; ink and slight color.

4. Chinese Winter Landscape. One of a pair of six-fold screens; ink and slight color. (See plate 4.)

Loan Exhibition of the Native Arts of Our Foreign Population February 15 to March 7

AT the suggestion and with the coöperation of the Social Workers of Boston, arrangements have been made for an exhibition of objects connected with the native household arts brought to this country by foreigners and naturalized citizens. This will include household utensils, costumes, jewelry, lace, embroidery, rugs, pottery, furniture, wood-carving, coins, and books. They will be arranged in the forecourt room of the Museum, and, in connection with the exhibition, entertainments and illustrated lectures will be given in the Lecture Hall on Saturday and Sunday afternoons at 2 P. M. The entertainments will be: Saturday, February 17, Italian; Saturday, February 24,

Russian; Saturday, March 2, Greek. A limited number of tickets can be obtained by application to the Secretary of the Museum. The lectures will be on Sundays, February 18 and 25, and March 3.

In addition, an International Reception will be held on February 22, from 2 to 4 P. M., to which the public is cordially invited.

Notes

DURING THE MONTH of February the Communion silver of the First Church of Lynn and that of the First Congregational Church of Marblehead will be shown in the Rotunda. In March the silver belonging to the Second Church of Boston and to the Arlington Street Church will be exhibited in the same place.

ON THURSDAY, February 1, in the Japanese Court Gallery, Mr. Francis Stewart Kershaw, Keeper of the Chinese and Japanese Collections, will speak on Chinese Pottery.

On Thursday, February 8, in the First Chinese Room, Mr. Langdon Warner, Assistant Curator of Chinese and Japanese Art, will speak on Sculpture of the Tang Dynasty, with special reference to the Torso of Kwannon.

The Conferences take place at 2.30 P. M. Apply to the Secretary of the Museum for cards of admission, enclosing stamped and addressed envelopes.

THE FIRST LECTURE in Dr. Fairbanks' course on the Mythology of Greece and Rome, with special reference to its influence on Greek and Roman literature, will be given in the Lecture Hall of the Museum on Monday, February 12, at 4 P. M. Application for admission should be made to the Commission on Extension Courses, 19 University Hall, Cambridge. The fee for the entire course is \$2.50.